



ELIANE
ELIAS
PLAYS JOBIM

a somethin'else recording

BLUE NOTE®

ELIANE ELIAS - PIANO, VOICE
EDDIE GOMEZ - BASS
JACK DeJOHNETTE - DRUMS
NANA VASCONCELOS - PERCUSSION

1. WATERS OF MARCH/AGUA DE BEBER (4:45)

(A.C. Jobim - Vinicius De Moraes)

2. SABIÁ (3:01)

(A.C. Jobim - C. Buarque - N. Gimbel)

3. PASSARIM (5:10)

(A.C. Jobim - Paulo Jobim)

4. DON'T EVER GO AWAY (8:26)

(A.C. Jobim - R. Gilbert - D. Duran)

5. DESAFINADO (6:30)

(A.C. Jobim - Lees - Mendonça)

6. ANGELA (5:30)

(A.C. Jobim)

7. CHILDREN'S GAMES (8:51)

(A.C. Jobim)

8. DINDI (5:45)

(A.C. Jobim - Oliveira - R. Gilbert)

9. ZINGARO (2:23)

(A.C. Jobim - C. Buarque)

10. ONE NOTE SAMBA (4:23)

(A.C. Jobim - N. Mendonça)

11. DON'T EVER GO AWAY (2:59)

(POR CAUSA DE VOCE)

(A.C. Jobim - D. Duran)



CDP 7 93089 2



PRODUCED BY ELIANE ELIAS AND
RANDY BRECKER

All arrangements by ELIANE ELIAS
Recorded and mixed at
Power Station, December 1989
Recording engineer: JAMES FARBER
Assistant engineers: GARY SOLOMON,
BEN FOWLER, ROY HENDRICKSON
Editing: MALCOLM POLLACK AND
ELIANE ELIAS
Executive producer: CHRISTINE MARTIN
Piano tuner: PETER WALSH
Photographs by PAULO VASCONCELOS
Design/Art Direction: FRANKO CALIGIURI/
INKWELL, INC.

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AGUA DE BEBER**
- 2. SABIÁ 3. PASSARIM**
- 4. DON'T EVER GO AWAY**
- 5 .DESAFINADO**
- 6. ANGELA**
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- 8. DINDI 9. ZINGARO**
- 10. ONE NOTE SAMBA**
- 11. DON'T EVER GO
AWAY (POR CAUSA DE VOCE)**

Almost nine years have elapsed since Eliane Elias arrived in New York. They have been rewardingly eventful years during which she became a sidewoman, leader, wife and mother, establishing herself firmly as a pianist and composer who had successfully bridged the gap between the Brazilian and American music worlds—a gap that has narrowed appreciably during the past decade.

More than any previous undertaking, this album demonstrates Eliane's ability to bring to her work a blend of her personal artistry and the talent of a composer from her native country.

Curiously, she had never met Antonio Carlos Jobim until an encounter in New York just before this album was made. "But I had grown up listening to his music," she recalls, "and when I met him and played some of the material, he was enthusiastic about my choice of chords and my musical approach. He also helped me to recall 'Sabiá', which was a hard song to find, and harmonically very advanced for its time."

Eliane worked long and hard on the preparation of the arrangements. "I had to go deep into each song. I didn't have it in mind to do the obvious bossa nova things; I wanted to go in more of a jazzy direction."

She is in sympathetic company. Her friendship with Eddie Gomez goes back to 1981. Eddie has played on Eliane's albums as a leader since *Illusions*, in 1987. Eliane's early idols included Jack DeJohnette, who was heard on her second solo album, *Cross Currents*, and rejoins her here. In addition there is some appropriate percussion by Nana Vasconcelos, the Brazilian-born musician who has traveled extensively in Europe and the U.S.

The natural affinity for American jazz inflections and the inherent beauty of Brazilian music are nowhere better illustrated than in "Waters of March," possibly Jobim's most brilliant composition. Note Eliane's slight alterations as she delineates the melody; the grace notes, the sometimes bluesy feeling. Then comes the segue into "Água de Beber," which has a special significance for her since Jobim collaborated on this song with Vinícius de Moraes, with whom Eliane worked when she was 17 years old.

"Sabiá" is one of Jobim's earliest works, dating back about 30 years. The slow, gentle introduction and the pause for reflection are part of a finely crafted arrangement.

"Passarim" is the title cut from a recent Jobim album which, according to Eliane, nobody else has done. It is again illustrative of Eliane's ability to instill diversity and authenticity as she moves from a slow interlude to incisive single note lines. The powerful bass and drums undercurrent proved invaluable in this cut.

"Don't Ever Go Away" and "Desafinado" both stem from Jobim's early days; the latter is accorded an ingenious interpretation during which Eliane shifts the accents of the melody, some a little sooner or later than you might expect.

"Angela" was heard in an album Jobim recorded with Claus Ogerman, *Urubu*. "Notice how beautiful Eddie's tone is on this," says Eliane. "Children's Games" was subjected, like "Waters of March," to intensive scrutiny; everything but the head itself represents the performer's own ideas.

After a very slow, harmonically sublimated "Dindi" comes a very charming but less familiar piece, "Zingaro."

"One Note Samba," like "Desafinado," made its impact in the U.S. as a result of the seminal album *Jazz Samba* by Charlie Byrd and Stan Getz. Again Eliane adds jazz touches and makes subtly significant changes in the theme.

Finally there is the second version of "Don't Ever Go Away," this time with Eliane singing. Although she has mixed feelings about herself as a vocalist her voice is truly delightful.

Ironically, the perfect title for this album could have been *Cross Currents*, which of course she had already used in 1988. But *Eliane Elias Plays Jobim* truly says it all eloquently, as this dazzling artist brings these superlative works vividly alive in her own consistently creative interpretations.

-LEONARD FEATHER

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SPECIAL THANKS to my family for their love and support and, of course, to Eddie, Jack and Nana for their sensitivity and great playing.

TO MY MOTHER, LUCY ELIAS, MY LIMITLESS SOURCE OF ENCOURAGEMENT, STRENGTH, INSPIRATION AND FAITH, I OFFER MY DEEPEST THANKS, FOR EVERYTHING THAT YOU HAVE ALWAYS GIVEN AND FOR BEING ALL THAT YOU ARE.

ELIANE

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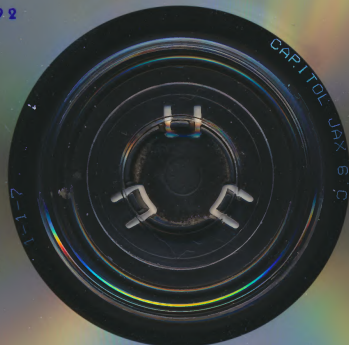
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